

MIKE KUCHAR, WARREN SONBERT, JAY DE FEO, BOB DURAN, DARBY BANNARD, RON PARTRIDGE, SHOICHI IDA,
NANCY CARMEN, DAVID ANDERSON, GEORGE LAKOFF, DR. ADELA SPINDLER ROATCAP, SHARON COUZIN, PETER
SAUL, MANUEL NERI, HASSEL SMITH, ELLEN SALWEN, ANTHONY HERNANDEZ, JAMES RISSE, LINDA MONTANO,
CHRISTIN NELSON, PHILIP LAMANTIA, DR. MICHAEL NAGLER, AUDREY CODE, HARRY BOWERS, ELAINE MAYES,
ALICE AYCOCK, DR. PETER L. BROWN

**SAN FRANCISCO
ART INSTITUTE**

**SUMMER
1979**

**SESSION ONE —
MAY 29-JUNE 22**

**SESSION TWO —
JUNE 25-JULY 20**

**SESSION THREE —
JULY 23-AUGUST 17**

All classes meet M-F, 8:30-12:00 and 1:00-4:30, unless otherwise noted.

SESSION ONE

Filmmaking

Good Movies With Limited Money (Beginning Filmmaking) — Mike Kuchar — Studio 8

This course will explore inexpensive fundamental equipment, all the various film stocks, how to squeeze drama and emotion from angles, creative editing and tricks that elicit good performances from non-professional actors. Films will be projected in class as demonstration and entertainment. First-hand experience will be in the form of producing a movie in which all students will participate as camera operators, lighting technicians, and actors. This course will attempt to build a thoughtful approach, sensibility and creative resourcefulness within the student - one capable of transcending financial limitations.

Mike Kuchar has exhibited his films at the Museum of Modern Art, NY; Museum of Contemporary Art, Montreal; Whitney Museum of American Art, NY; and has been involved with the independent film movement since 1961.

*Further Filmmaking — Warren Sonbert Studio 26

Development of works-in-progress and/or fresh ventures of independent filmmaking. Past student work and independent and narrative films will be screened and discussed. We will explore film syntax as regards the structural components of the frame, the film stock, and temporal flow. All students will shoot and edit a new work or develop past projects. *Warren Sonbert's films will be exhibited in 1979 at the Whitney Museum of American Art Biennale, NY; San Francisco Art Institute; Pacific Film Archive, Berkeley; Millenium, NY; and Harvard University. Among his recent works are 'Carriage Trade', 'Rude Awakening', and 'Divided Loyalties'.*

Painting

Drawing — Jay DeFeo Studio 13

This course will consist of a series of drawing experiences designed to increase perception and skills. Attention will be given to the broad definition of drawing in the contemporary sense. Emphasis on independent thinking and direction within a somewhat structured format.

Jay DeFeo has exhibited at the Museum of Modern Art, NY; San Francisco Museum of Modern Art; and the University Art Museum, Berkeley. Her new images are multi-media works that utilize a paint/drawing approach within a paper format. Colors are low key as the works emphasize textural considerations.

Beginning Painting — Bob Duran Studio 115

This course will confront the theoretical as well as the practical concerns of the content of painting and will attempt to resolve them through individual creative acts. Studio practice will be augmented by critiques of student work and clarification of such terms as object, structure, concept and system as they apply to certain painterly issues. *Bob Duran's works are abstract, painted with acrylics on stretched canvas, and hung on the wall. He has exhibited at the Susan Caldwell Gallery, NY; Bykert Gallery, NY; Whitney Museum of American Art, NY; and Corcoran Gallery of Art, Washington, D.C., among others.*

Further Painting — Darby Bannard Studio 116

Individual attention to the personal growth of each student with an emphasis on developing excellence in painting. Group critiques based on full class participation will be held. *Darby Bannard has exhibited at the Neuendorf Gallery, Cologne, Germany; High Museum, Atlanta; Houston Museum of Art; Baltimore Museum of Art; and Knoedler Contemporary Art Gallery, NY.*

Photography

Beginning Photography — Ron Partridge Studio 16

Self-knowledge and motivation will be explored and emphasized. Instruction will demystify techniques of exposure, development and printing. Relevant historical and contemporary photographs will be discussed.

Ron Partridge is a photographer and filmmaker. He has recently exhibited at the Oakland Museum and has had his photographs published in many American and European magazines including Time-Life, Fortune, Audabon, and Scientific American.

Photography Criticism Seminar: Curator/Critic — Conference Room

The role of curators and critics in shaping photographic thought and practice will be considered and discussed. The relationship between critics and curators themselves, and their relationship to artists will be viewed with an emphasis on issues of intention and effect, historical development, social responsibility, and audience dialogue, among others. The seminar will provide a general background of curatorial and critical methods as well as an occasion to assess their present function in photography. Participating critics/curators will include: Fred Parker, Curator, Santa Barbara Museum of Art; Constance Penley, Critic and editor, *Camera Obscura*; William Parker, Professor of Art and History of Photography, University of Connecticut, Storrs; Davis Pratt, Curator, Fogg Museum, Harvard University; Alex Sweetman, Assistant Professor of Photography, Art History and Aesthetics, School of the Art Institute of Chicago; Anita Moseley, Curator, Stanford University Art Museum; and Howard Becker, Professor of Sociology, Northwestern University.

Printmaking

Opportunity to Explore Printmaking — Shoichi Ida Printmaking Area

A course designed to allow artists to work on any or all phases of printmaking. The entire department will be used as a resource, with development of ideas in lithography, etching, silkscreen, camera and related photo techniques, and emphasis on color. Direct drawing, stencil and transfers will also be covered. Participation will include one-to-one dialogue focusing on the artist's development. The Department Manager, Pierre Fraser, will be assisting. *Mr. Ida has exhibited at Tokyo Gallery, Japan; Kitano Circus, Kyoto, Japan; Soker-Kaseman Gallery, SF; and Pace Gallery, Columbus. He has been awarded numerous grants, including a stipend from Japan Society, NY.*

Sculpture

Ceramics — Nancy Carmen Studio 106 — M/W/F only

This is a sculpture course dealing with ceramic techniques and materials. Emphasis is placed on experimentation and development of ideas. There will be basic process demonstrations and lectures and many slide shows. This course extends through the end of Session 2. *Nancy Carmen's work vitrifies psychological situations into single, separate images. She has exhibited at Museum of Contemporary Crafts, NY; Tucson Museum; University of Wisconsin; and Dominican College, San Rafael.*

*Metal Fabrication — David Anderson Studio 101

An intensive course stressing critical and aesthetic concerns as well as pragmatic technical aspects, confronted through a comprehensive involvement in metal fabrication. For beginning or further sculpture credit.

David Anderson works in welded steel sculpture and site installations. He has exhibited at the Braunstein/Quay Gallery, SF and NY; Whitney Museum of American Art, NY; San Francisco Museum of Modern Art; and San Francisco Art Institute.

World Studies

Metaphor In Language and Art — George Lakoff Conference Room — T/TH, 9-12

Metaphor does not just occur in poetry but structures the ordinary concepts that we live and think in terms of. The course will focus on the metaphorical structure of ordinary English and on ways of adapting our knowledge of metaphor to the practice of art.

Internationally known linguist George Lakoff has extended technical linguistics outside the Chomsky tradition to include the study of meaning, situational and cultural context and interpersonal relations. Lakoff has recently begun working in performance and content art.

The Artist and His Time: Royal Patronage 1400-1860 — Dr. Adela Spindler Roatcap — Auditorium — T/TH, 1-4

It was demanded of the artist that the excellence of his craftsmanship, the mastery of his technique, the elegance of his style should charm and startle the world and proclaim the vision of his patron. Here and there great artists diverged from the mainstream: Rembrandt, Chardin, Hals, Gericault, Goya, Daumier - great individualists who looked deep into their time and gave us not the official version of history and mythology, but their own account of the human comedy. *Dr. Roatcap has taught and lectured extensively in San Francisco and the Bay Area, particularly in Russian and Modern Art. She is especially interested in the relationship between the artist and his society and is currently gathering material for a series of books on the artists and designers of Diaghilev's Ballet Russes.*

SESSION TWO

Filmmaking

Beginning Filmmaking — Sharon Couzin Studio 26

This course will develop the eye and stretch the brain of the independent film artist. We shall explore film as personal myth, as social protest, as abstract expression and as not-so-categorical expression. The course will consider the camera, the lens, shooting style, film stocks, editing, sound and light. Classes will consist of lecture/demonstration sessions, studio shooting sessions, weekly field trips, and film viewing. Students will be expected to complete a short film and to keep a film journal.

Sharon Couzin has exhibited and won awards at Ann Arbor 8mm Film Festival, Atlanta International Film Festival, Cannes International Festival of Amateur Films, Washington National Film Festival, Humboldt Film Festival, and Athens (Ohio) International Film Festival, among others. Her film 'Deutschland Spiegel' is a series of works composed of German newsreel footage and original footage that employs optical printing and editing to construct and then alter the relationship of the two sources.

*Beyond the Budget Barrier — Mike Kuchar Studio 8

This course will explore and demonstrate inexpensive technical tricks and special effects. How to squeeze drama and impact from angles, cuts, atmospheric lighting and the use of non-professional actors. The focus will be on the development of one's own resourcefulness in the face of a limited budget. Films will be projected in class for study and entertainment. Practical application consists of making a movie in which all students participate.

For biographical information see Session One.

Painting

Drawing — Manuel Neri Studio 13

A drawing class used as a working reference to figurative painting and sculpture. Extensive use of models is planned. Students are encouraged to use mixed media.

Manuel Neri, a nationally known sculptor who works mainly in plaster, has exhibited at the Braunstein/Quay Gallery, NY; Stanford University Art Museum; Oakland Museum; and San Francisco Museum of Modern Art.

Beginning Painting — Peter Saul Studio 115

The instructor will advise students in the technical execution of their paintings (how to get the result they're after) and to help them locate rules of artistic good taste so they can have the fun and satisfaction of breaking them within the context of painting. *Peter Saul recreates famous paintings from the history of art using acrylic and day-glo paint on canvas. His large scale works stress humor, horror, hysteria, and dramatic thrills in a rubbery and distorted style. He has exhibited internationally including Allan Frumkin Gallery, NY; Musee d'Art et d'Industrie, Paris; Musee National d'Arte Moderne, Paris; and the Whitney Museum of American Art, NY.*

Landscape and Figurative Investigations (Further Painting) — Hassel Smith — Studio 116

Students are expected to be able to program their own work, the direction and/or style of which is not stipulated but may and probably will range over the whole area of modern practice. Criticism will be provided on an individual basis complemented by small group seminars and general class discussions and critiques. No models will be used but students are free to work from landscape or other figurative motifs. *Internationally known painter Hassel Smith had a retrospective of his work at the San Francisco Museum of Modern Art in 1978. A recent one man exhibition was held at Atlantic Richfield Center for the Visual Arts. He shows at Gallery Paule Anglim, SF, and David Stuart Gallery, LA.*

Photography

*Intermediate Photography — Ellen Salwen Studio 20A

This class will include further refinement of photographic techniques with explorations into the student's personal vision and aesthetic choices. We will explore the different ways that subject matter can be rendered and will clarify technique so as to best convey the student's intent. The importance of grouping, sequencing, and final presentation of work will be discussed. Darkroom demonstrations, slide shows, critiques, assignments, and field trips will be included. *Ellen Salwen is interested in tactile, spatial and structural concerns, and works toward an abstraction which creates an inexplicable atmospheric quality in her images. She has had numerous one-person and group exhibitions throughout the Bay Area.*

Further Photography — Anthony Hernandez Studio 16

The type of photography I am mainly interested in is generally referred to as documentary photography. This term is used to define a tradition in photography beginning from the inception of the medium. My main concern in conducting a class will be in establishing a contemporary context for this traditional photographic role. *Anthony Hernandez has exhibited widely throughout the United States, including Corcoran Gallery, Washington, D.C.; Max Protetch Gallery, Washington, D.C.; Whitney Museum of American Art, NY; and the Museum of Fine Arts, Houston.*

Printmaking

*Opportunity to Explore Printmaking — James Risser Printmaking Area

A course designed to allow artists to work on any or all phases of printmaking. The entire department will be used as a resource, with development of ideas in lithography, etching, silkscreen, camera and related photo techniques, and emphasis on color. Direct drawing, stencil and transfers will also be covered. Participation will include one-to-one dialogue focusing on the artist's development as expressed through prints, folios, and series. *James Risser has exhibited at the National Print Exhibition, Georgia State University, Atlanta; San Francisco Museum of Modern Art; The New Gallery, Seattle; and the Franklin Furnace Gallery, NY; among others.*

Sculpture

Ceramic Sculpture — Nancy Carmen

See Session One

Performance — Linda Montano Studio 9

Participants will explore their own mind's fantasies, dreams, and personal material and will incorporate this information into actions and interactions with others. Video may be used in these experiments. *In the past few years, Linda Montano has explored 'talking' and has made a series of videotapes as different characters, some of whom talk.*

Sculpture — Christin Nelson Studio 103

Figurative and non-figurative sculpture produced through a range of casting techniques using plaster, latex, polyester/fiberglass, and polyurethane foam. Course will include detailed demonstrations, critiques, and field trips. Beginning or further sculpture credit. *Christin Nelson works with life-size cast figures in fiberglass, latex and polyurethane. She has exhibited at the Oakland Museum, San Jose State University, Hansen-Fuller Gallery, SF and has created sixteen cast figures installed in the Wattis Hall of Man, California Academy of Sciences.*

World Studies

The Poetic Spirit — Philip Lamantia Conference Room — T/TH, 1-4

Together with a general introduction to the theory and practice of poetry, this course will focus on exceptional moments of the imagination's struggle for liberation. Negating conventional aesthetic concepts, there will be an emphasis on the poetic marvelous wherever and however it manifested in the writings of early America (Cotton Mather, Wigglesworth, Freneau et al.) through Poe's times to Greenberg and culminating in contemporary surrealism which, moreover, will provide the basic critical and theoretic perspectives for discussion. *Published by Andre Breton, Philip Lamantia's poetry was the first body of American work to formally adhere to surrealism. A contributing editor to Arsenal, Philip Lamantia's books of poetry include 'Touch of the Marvelous'; 'Blood of the Air'; and 'Selected Poems 1943-66'.*

*Psychology of the Self in Ancient India —

Dr. Michael Nagler — Room 19B — T/TH, 1-4
In India self-knowledge has always been considered the highest form of knowledge and the key to the practical search for human happiness. Indian psychology - practically non-existent as a separate discipline - developed a sophisticated tradition of self-awareness in conjunction with her mysticism, religion and philosophy, and further developed and expressed it in her music, literature, art and even political life. We will explore this tradition especially in its applicability to the dilemma of modern man and therefore look beyond ancient India to parallels in Judaism, Christianity, Islam and modern secular society; but the point of departure and subsequent reference will be the achievement of the ancient tradition. *Dr. Michael Nagler is Associate Professor of Comparative Literature and Classics at the University of California, Berkeley. He has taught a broad variety of courses in Classics, Comparative Literature and Religious Studies, including mysticism and non-violence. He is on the editorial board of 'Studia Mystica'.*

SESSION THREE

Filmmaking

Beginning Filmmaking — Warren Sonbert Studio 26

A four week whirl of the independent filmmaking process: how to read film, the meaning behind color, composition, lighting, movement, and montage. Both independent (Brakhage, etc.) and narrative (Sirk, etc.) films will be screened and dissected. Each student will shoot and edit his/her own individual work and will be requested to bring any previous films to class. *For biographical information see Session One.*

*Further Filmmaking — Sharon Couzin Studio 26

Image manipulation implies a reshaping of the spatio-temporal structure of the picture or the pictured. This reshaping can occur at the point of shooting (with mirrors, prisms, fisheye lens), of editing, or of reshooting (optical printing). It can include exotic filmstocks (Infra-red), uncommon equipment (the high speed camera). This class will study these techniques and work on their practical application. Each student will work on a personal film or film idea. *For biographical information see Session Two.*

Painting

Beginning Painting — Audrey Code Studio 115

The class will be structured mainly around the basic concepts of color, form, and painting techniques. Using still life, the figure, and work from the imagination, students will learn the various methods involving tempera, acrylic, and/or oil paints. The student will investigate traditional and non-traditional surfaces, uses of texture, and mixed-media. *Energy, color and organic form comprise the main thrust of Audrey Code's paintings and drawings. Through the use of rhoplex, graphite and metallic powders, the surfaces become a richly illuminated skin, complemented by glowing forms in an illusionary space. Audrey Code has recently exhibited at Bologna, Italy's Arte-Fiera and at Frank Marino Gallery, NY.*

Non-Figurative Investigations (Further Painting) — Hassel Smith — Studio 116

Students are expected to be able to program their own work, the direction and/or style of which is not stipulated but may and probably will range over the whole area of modern practice. Criticism will be provided on an individual basis complemented by small group seminars and general class discussions and critiques. *For biographical information see Session Two.*

Photography

*Beginning Color Photography — Harry Bowers Studio 16

An introduction to shooting and printing color negatives. In addition, all of the existing color printing processes will be discussed and/or demonstrated: dye transfer, cibachrome, Type R, etc. There will be assignments, classroom and private critiques, field trips, guest speakers and lengthy discussions about the problems of color photography.

Harry Bowers is known for his large scale dye transfer color images constructed of articles of clothing. He has exhibited at Hansen-Fuller Gallery, SF; Linda Farris Gallery, Seattle; Australian Centre for Photography; Ohio Silver Gallery, LA; University Art Museum, Berkeley; and the Oakland Museum, among others.

Photography: Participation and Perception — Elaine Mayes — Conference Room

A workshop to help students to continue to develop their creative potential and extend their scope and understanding in dealing with photography as personal confrontation, aesthetic impressions, social awareness, and representation of physical reality. Students will participate in field trips, darkroom work, critiques, and the viewing of slides.

Elaine Mayes has exhibited widely, including Marcuse Pfeiffer Gallery, NY. She was artist-in-residence at Light Workshop, Syracuse University, recipient of NEA grants in 1971 and 1978, and currently working on a grant funded project called 'Long Island Project'.

Sculpture

Sculpture — Alice Aycock Studios 103 & 10

The first two weeks of the class will be centered on the development of assigned and individual projects with one-to-one and class critiques. For the last two weeks, students will have an option to choose between working with Ms. Aycock on the development and construction of a major piece for her exhibit in the Emanuel Walter Gallery in September or to continue working on individual projects. Alice Aycock has lived and worked in New York since 1968. Her current work encompasses indoor installations and outdoor site pieces and deals with psycho-physical space using an architectural vocabulary and normal construction materials such as wood, sheet rock, and concrete. She has exhibited at Documenta IV, Kassel, Germany; Museum of Modern Art, NY; John Weber Gallery, NY; and the Whitney Museum of American Art, NY.

World Studies

Art, Society, and the Supernatural — Dr. Peter L. Brown — Conference Room — T/TH, 1-4

The use of art to express religious belief from the catacombs to the Gorgons of Romanesque, the era of the rise and expansion of Christianity.

Peter L. Brown is an author and contemporary scholar, Professor of Classics and History at the University of California, Berkeley. His publications include 'Augustine of Hippo: A Biography'; 'The World of Late Antiquity'; and 'The Making of Late Antiquity: Social and Religious Change from Aelius Aristides to St. Anthony'. In 1978, Dr. Brown received an honorary Doctorate from the University of Chicago.

*This class will be offered only if there is sufficient enrollment.

Session One	Tuesday, May 29 — Friday, June 22
Session Two	Monday, June 25 — Friday, July 20 (Wednesday, July 4 is a holiday)
Session Three	Monday, July 23 — Friday, August 17

Students are encouraged to use the reservation system for enrolling in any or all of the three summer sessions. Reservations may be made by mail with the form provided. It must be accompanied by payment in full. Space will be held in the class or classes designated upon receipt of the reservation. Students will be notified if the class is full. Formal application to the College is not necessary for summer session, although prerequisites must be met.

Students may enroll in a single studio course per session and add a World Studies course in one or more sessions for a possible total of 4 to 6 courses of credit during the summer.

All students must register in full the first morning of each session at 10 am. Classes begin at 1 pm on the first day of each session. Counselors will be available for assistance at the time of registration. Final registration for advanced classes is with the approval of the instructor.

Academic credit is awarded on the course basis. All courses are for one course of credit - four semester units - unless otherwise noted. Studio courses meet a full day, five days a week for four weeks and equal one course credit. One studio per session is considered a full time load.

Class hours are 8:30 am—noon and 1:00—4:30 pm.

All studio courses meet with the instructor half of the total studio hours specified above. Students enrolled in World Studies courses must make up missed studio time. The studios of the San Francisco Art Institute are available to students on a 24-hour basis.

Tuition: Payable at registration or in advance		
No. of courses	New Students	Continuing
1	\$ 510	\$ 450
2	1010	890
3	1470	1300
4	1750	1545
Per add'l class	435	385

Four courses are equivalent to one semester.

Late registration fee: \$25 is charged after first class meeting Change of program fee: \$10 Withdrawals and refunds made only prior to the first class meeting. First transcript, no charge; each additional transcript \$2. Personal checks returned unpaid: \$3

The College reserves the right to withdraw or change any course listed; to change instructors, to amend degree requirements, and to modify or establish any tuition or fees as may be required.

Information on the College, including information for veterans, foreign students, and on degree programs, is available by writing for the College Catalog.

It is the policy of the San Francisco Art Institute not to discriminate on the basis of race, color, religion, national origin or sex in its education programs, activities or employment policies as required by the Equal Pay Act of 1963 and the Title VI and Title IX of the 1972 Education Amendments. Inquiries regarding compliance with Title IX may be directed to the Title IX Coordinator, San Francisco Art Institute, 800 Chestnut Street, San Francisco 94133, or to the Director of the Office of Civil Rights, Department of Health, Education, and Welfare, Washington, D.C.

Return this form with the full tuition to the Office of Admissions two weeks prior to the beginning of Session One and one month prior to the beginning of Sessions Two or Three. Space will be reserved for you in the classes you designate. Make check payable to the San Francisco Art Institute, 800 Chestnut Street 94133.

Name _____ Date _____		
Last	First	Middle
Address _____ Phone _____		
No. and Street	City	State Zip
Major _____ Degree [] Non-Degree []		

SESSION ONE May 29 — June 22		
Title	Instructor	Studio
SESSION TWO June 25 — July 20		

TOTAL FINANCIAL OBLIGATION:		
No.	New	Continuing
1	\$ 510	\$ 450
2	1010	890
3	1470	1300
4	1750	1545
Per add'l class	435	385

TOTAL COURSES FOR WHICH YOU WISH TO REGISTER: _____ AMOUNT ENCLOSED:\$ _____

SESSION TWO, con't.		
Title	Instructor	Studio
SESSION THREE July 23 — August 17		

Under the California Private Postsecondary Education Act of 1977, any written contract signed by a prospective student away from the institution premises is not operable until the student makes an initial visit to the campus before the start of classes, unless the student waives the right. In accordance with this provision, I hereby waive the right to visit the campus before the start of classes.

Name (Please print)

Signature

Any questions or problems concerning this institution which have not been satisfactorily answered or resolved by the institution should be directed to the Superintendent of Public Instruction, State Department of Education, Sacramento, California 95814.

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